

EVENING GOWNS

Wearable in War Time

by Hester Winthrop

PHOTOS BY JOEL FEDER

New Dance Frocks Suggest the Decolletage, but the Neck and Arms are Veiled

Dignity and Reserve Mark the Season's Evening Costumes — The Veiled Decolletage Has Favor This Year — Two Out of Every Three Dinner Gowns Are Black — Paquin Introduces the Fitted Princess Style for Evening

ASSUREDLY, FEWER evening gowns are being worn than was the case a season or two ago, but it is equally sure that a good many evening gowns are being ordered—and worn—even though it is war-time, and formal entertaining has been abandoned. To the woman accustomed to the usages of society and to a conventional round of living, frocks for the evening are as much a matter of course as tailored suits for the street, and negligees for boudoir wear. The change from day dress to evening dress is as much a matter of course with many women, as the change from house dress to street dress—if one goes out of doors. War-time has nothing to do with it—it is a matter of established custom and regular routine.

In official circles, also, evening costumes have an important place. No matter how serious the affairs discussed around a dinner table, wives of the notable military and civilian officials who attend the dinner are expected to contribute to the importance of the occasion by a suitable elegance in costume. At an important dinner—in Washington, say—twenty women in blue serge or braid-trimmed jersey cloth street frocks, would look extremely odd against a background of soft lights, flowers and other features of a formal, evening affair.

Black Evening Gowns The Rage
So evening gowns have their accepted place in the season's social doings and fill this place with a beauty and a dignity that have not been surpassed by the costumes of any other season. Black gowns predominate.

WAR SERVICE FASHIONS

SERVICE fashions! A new term in the sartorial realm, but a term whose meaning is quite clear and satisfactory to every busy woman of today. The new war service clothes include dresses, hats, coats, tailored suits, boots, gloves, blouses—even underwear. And the new war styles have been designed to give practical service and the greatest amount of smartness possible in combination.

War service dresses, in contrast with formal frocks all a flutter with panels and fringes, are simple, trim and comfortable models, made of tricot or of soft crepe de chine, with long sleeves that are made dainty by fresh organdy cuffs. One can put a frock of this sort on in early morning and feel neat and presentable in it at the close of the day. War service suits are slightly formalized sport suits, made on simple lines and with what is called by a clever advertiser, "boyish directness of tailoring." Dark homespun and mannish mixtures in oxford gray or brown tones are preferred for these suits. Worn under a raincoat on a stormy day such a suit will look neat and in good taste. Worn on a bright day with handsome furs and a knowing hat, it will have sufficient style to go anywhere. War service blouses are in tailored style and are made of white Chinese silk or of

You cannot dine in any New York restaurant without being impressed by the number of black evening frocks. Two out of every three costumes seem to be black. But the black is brilliant rather than somber; for all these black gowns are of lustrous fabrics, or of filmy tulle, and bead embroideries, bandings and motifs give back the light in glittering effect. Here is a description of a typical black evening gown of the season. The underslip, very slim and narrow as to skirt and reaching only to the armpits, was of black satin meteor. Over this slip is a jet embroidered draped robe of black silk net, while a jet embroidered train drags weighted down by its jet ornamentation, behind its wearer. The decolletage of this stunning gown is typical of evening modes this season. The restraint and simplicity of war-time ideals in dress prohibits the pronounced and daring decolletage of a few seasons ago, and all the new evening bodices have a veiling of tulle—nothing more substantial—over arms and shoulders. When a frock is sleeveless and has a pronounced decolletage, one is supposed to wear with it a scarf of tulle that wraps lightly around shoulders and arms. The black underdrap of the jet-embroidered dinner gown under consideration, stops at the armpits, but above this point is a yoke of flesh colored net, which rises almost to the throat. Over this yoke, and over the arm and the whole bodice is draped black silk net, bordered delicately with tiny jet beads. A shallow round neckline is produced at the top of the bodice, and slashed sleeves that droop gracefully away from the wrist cover the arms.

The Gorgeous Peacock Frock By Paquin
The princess gown of brocaded satin

KILL THE AUTOCRAT WITHIN YOU

THE AUTOCRAT in your heart says, "Let the boys over there wallow in the cold mud. I'm safe. Why should I soil my hands on my dirty furnace? Let some one else do the cleaning if coal must be saved in that way."

Kill the autocrat within you. Don't let it make you a dictator who is afraid of dirty work. Go after all the dirt in your furnace as you would pursue a Hun.

A far-like substance often deposits on the inside of the heating plant and flues when wood is burned. This substance is hard to get at. This creosote may be removed by washing the affected portion of the furnace and pipes with a solution made of water and air-slacked lime. A hot pine wood fire will turn the creosote to dust so that it may be easily brushed off.

in peacock coloring, a late model from Paquin, is rather extreme for the average American woman's taste; but this gown expresses the introduction of a new mode—the fitted line in evening frocks. Paris is enthusiastic over these princess effects carried out in sumptuous fabrics—and just so they must be carried out, to have the right effect. The gown pictured is of peacock blue satin and a wonderful gold, green and blue brocade reproducing the colors in a peacock fan which accompanies the costume. At the back and over the hips the gown fits to perfection; at the front a drapery of satin, merging into the drapery below the hip, gives a straight, flat silhouette. This front drapery is carried over the

where negligee caps are sold, the saleswoman, before she gets out her stock for your inspection will be likely to inquire: "About what price does Madame care to pay?" That is, she would put it this way if the shop happened to be one of those fascinating little French places, where atmosphere as well as merchandise is so alluringly Parisian. If she is a plain spoken department store saleswoman she will probably ask tersely: "What price cap?" For there are caps and caps! You can get one for under a dollar—or a better one for under five dollars—or a still better one for under ten dollars. Even twenty dollars may be expended for a trifle of a breakfast cap if you are inclined to pay for "real Paris" and a bit of exquisite lace.

Boudoir cap styles come and go—indeed they change with lightning rapidity, as millinery styles do—but the boudoir cap itself never goes. It is as much a standby of the feminine wardrobe as walking boots, or night-dress. One reason for its popularity is its becomingness; another reason is its usefulness. Many a reputation for beauty has been saved because in an emergency there was a flattering boudoir cap handy, to cover up a not-yet-arranged coiffure or a denuded head whose coiffure—most of it—reposed elsewhere—or a halo of curl-papers that the kindly frill of lace and knots of pretty ribbon concealed.

If woman's boudoir cap is a vanity, it is a vanity that she may be easily forgiven. No one relishes looking her worse—even to her nearest and dearest, and there is no doubt at all that a boudoir cap often and often stands between its wearer and that lamentable possibility, I know a little mother of fifty whose big son thinks she is the loveliest woman in the world—but she admits that he has never seen her sparse and trying bedtime coiffure. He is "over there" now, this big boy, but in the days before the war she was wont to sit up and read, or sleep with one eye open, so to speak, in order to have his good night kiss and cheery greeting when he came in. And always, at the head of her bed, hung the most becoming of boudoir caps which could be donned in a twinkling when came the sound of his latchkey at the front door. Vanity? Well perhaps so; but what mother has not a little quiver sympathetic

This Debutante Dance Frock is Mainly Sash and Skirt

A Paquin Dinner Gown in the New Princess Style, with Color Scheme Matching a Gorgeous Peacock Fan

shoulders in narrow straps, or folds, which follow the fitted lines at the back down to the hip where the straps end in beaded ornaments. A narrow train of the brocade, also trimmed with bead fringe, drags behind the frock.

Evening Gowns Longer Of Skirt
All the new dance frocks are ankle length this season and dinner gowns are even longer, some of them winding around the feet in graceful draperies. There has been talk in Paris of short-street costumes; but this is, of course, in behalf of conservation of wool cloths—evening gowns have

nothing to do with it, for they are built of silks and chiffons, stuffs not needed for war-time uses. Another distinguished draped gown—the model of sapphire velvet with yoke and sleeve of chiffon—comes from Doucet. Almost any dressmaker can produce a dancing frock with a ruffled lace skirt and a little bodice gathered in by a sash; but it takes a Doucet or the confere of a Doucet to achieve anything like this creation of draped velvet. Simple? What could possibly be simpler than the straight length of velvet, dropped from a loose yoke of pale gray chiffon? But imagine trying to produce this effect in your

home sewing room and expecting to achieve success and a Doucet distinction! The little bead-trimmed sash that gathers together a few folds at the center back of the drapery is an odd, Parisian touch, is it not? This gown you see, has the veiled shoulder and arm effect in favor just now.

Huge Sashes On Ingenue Costumes

There is nothing so youthful as a sash, and the bigger the sash the younger the effect—so decides Paris. Dance frocks for debutantes have these huge sashes, tied in front for the sake of variety, while a bit of the tulle bodice drapery falls down the back to suggest a short train. A pretty little evening costume of the type mentioned is pictured—just a little dinner frock for a young girl making a week-end visit. The skirt, slightly tucked up at the hips, is of rose flowered warp-printed silk and over it falls a draped apron of pink tulle. The bodice, sleeveless, and gathered into a round neckline, is also of pink tulle over an under bodice of pinked pink chiffon. And the sash—of shimmering rose and mauve ribbon it is, tied in a monstrous butterfly bow, with one end slashed off obliquely at the hip and the other end allowed to fall below the knee with a weighty trimming of crystal bead fringe.

Another week-end dinner frock for a debutante is pictured in the model of draped brocade with a tulle scarf. Pale yellow and silver are combined in the brocade skirt and the tulle bodice repeats the yellow tone of the brocade. Long loops of tulle, draped from the shoulders, suggest loose sleeves though the arms are left partly bare; and the neck and shoulders are veiled with tulle, though a silver

lace under bodice shows through the gauzy drapery. There are many beautiful black evening gowns for younger women, but they are of tulle and draped silk, rather than of brocade, heavy satin and jet encrusted net like the splendid costumes of older women. A charming black tulle restaurant dinner frock for a debutante has overlapping pleated ruffles all the way up the skirt to the hip, and a black tulle drapery that floats around the bare shoulders and arms, a deep red rose appearing to hold the floating folds of tulle at the decolletage. Many of the black gowns are of lace—and sometimes black chantilly is mounted over white satin. This is very distinguished when the lace is new, but chintilly which is an heirloom should never be put over white, or any light tint. The old, if rare, lace tears easily and any mending of the fabric, however, delicately done shows up unpleasantly against the light lining. It is always best to mount valuable old laces over a "drop" of tulle, or to veil the lace frock with tulle if this can be done without spoiling the design and the lines.

A Black Gown With Brilliant Sunbursts

One of the evening gowns pictured is black—but the black is merely a background for brilliant bead trimming. This takes the form of wonderful "sunburst" embroideries in silver and gold threads and scintillating crystal beads. The costume has a marvelous suggestion of throwing off radiant light. The bead embroidery is done on sheer black silk net and a drapery of the net forms the train. An ornament of crystal and jet beads in panel effect, falls from decolletage to knee.

Ever New are Breakfast Cap Modes

WHEN YOU GO to the counter where negligee caps are sold, the saleswoman, before she gets out her stock for your inspection will be likely to inquire: "About what price does Madame care to pay?" That is, she would put it this way if the shop happened to be one of those fascinating little French places, where atmosphere as well as merchandise is so alluringly Parisian. If she is a plain spoken department store saleswoman she will probably ask tersely: "What price cap?" For there are caps and caps! You can get one for under a dollar—or a better one for under five dollars—or a still better one for under ten dollars. Even twenty dollars may be expended for a trifle of a breakfast cap if you are inclined to pay for "real Paris" and a bit of exquisite lace.

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understanding. What mother whose boy is "over there" would not be a bit happier to remember that her charm and her loveliness are not big features in his memory of her. What woman, in fact, would not choose to be remembered as always dainty and charming rather than occasionally plain with the awful plinness of curlers or scanty, drawn-back night coiffure?

She who gets up very early, to have breakfast with the best husband in the world before he starts out for his day's work—likely to be very early work, these days of war industries—appreciates vastly the convenience and becomingness of the charming cap that may be drawn over a coiffure which there is not time to arrange as meticulously as might be wished. A pretty woman in a pretty cap, making coffee across the breakfast table is a memory for a busy man to carry before his eyes all day; much prettier than a memory of hastily scrambled together locks—and the best woman finds it an arduous undertaking to make a complete toilette at seven A. M. or earlier, if she has to serve breakfast, and perhaps get it, too—these days when domestic help is so uncertain.



Helmet Caps Are The Demier Cri And Are Captivating Over Pretty Faces.

And now that plenty of apologies have been offered for the vanity of breakfast caps, one may proceed with chat about the new ones. The four dainty caps pictured are from New York shops that specialize in exclusive boudoir wear—and one model is straight from Paris! You can guess which it is, the high-crowned cap with a little wired brim. It has a sort of helmet suggestion and is the demier cri with Parisiennes. The woman who has a knack for dainty needlework will find the other three caps at least, not difficult of home manufacture—and a good many women, just now, are making these pretty trifles at



The Cap That Hides The Hair Is Popular For Earliest Hours Of The Day. This One Has Alluring As Well As Practical Features.

home. Really desirable models cost a good deal in the shops, and there are so many scraps of lace and silk, left-overs from party frocks, that may be utilized for distracting boudoir caps, if one has the ability to put the scraps together cleverly. A breakfast cap does not suffer hard wear and old pieces of beautiful lace, carefully bleached and laundered, may go into

its making—laces that would never endure if used for trimming a blouse or a frock.

The square cornered cap, for instance, might be fashioned from part of the flounce of a dance frock; the tiny rose tucked against one side of



The Square Cornered Cap Is Easy To Make And Has A Delightful Simplicity Of Line. The Tiny Pink Rose Adds Just The Right Touch Of Coquetry.

is very easy to make. The strip of flit is perfectly straight and should be long enough to fit easily around the head, over the twisted-up hair. A full crown of pale pink satin is gathered to one edge of the flit strip, and a narrow lace frill to the other edge. Pale pink ribbon is banded and looped across the front, with a tiny pink rose here and there to smarten the effect. The cap with a deep frill over the face is elongated in shape and the crown is not so full. It is a good sized crown, however, for it fits down over head and hair, and it is oval in shape, with a group of gathers at back and front. This crown is made of flesh tinted crepe de chine and sections of lace are set in at either side. The lace frill which drops over the face is gathered scarcely at all and is slightly narrower at the back than in front. A shirred piping of flesh colored chiffon, with rosettes in front, hides the joining of crown and brim, and there is a graceful bow with streamers at the back.

The helmet cap is of pale blue satin and cream lace, with a wired brim of pale pink mousseline, and tiny pink mousseline roses edging the cream lace band. Blue ribbons, emerging from lace rosettes are tied at the back, The round cap with a flit lace brim



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